

**Amit Leblang
Arin Rasschaert
Bo De Maesschalck
Elias Driesen
Emma van der Put
Johannes Luik
Kimberly Hoskens
Koen Kloosterhuis
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Naomi Süssholz Cohen
Rune Pauwels
Safa Benlazreg
Yasmine Jai**

Amit Leblang



An Optician's Journal (2021)
plaster, tripods, lenses, video and sculpture installation
various dimensions

The first encounter

- Why are you here?
 - To see what's far.
 - To see what's close.
 - To see colors better.
 - To look at my laptop (for a long time).
- Do you have headaches?
- Do you see double?
- Do you have diseases? Diabetes?
 - Blood pressure issues?
 - Does the patient have bloody eyes?
 - Does the patient have protruding eyes?

The last two questions are for me. The shape of the eyes, their consistency, usually means something about the patient's body, their nutrition, their genetics, their needs. "We must understand the eye as the window to the soul". The eyes are my entrance ticket to the body. How they see the world. How they place themselves.

- Do you have glasses? Have you ever used glasses in the past? Since when do you have glasses? How old were you when you started using glasses? Do you wear contact lenses? How often?

Biographical

IL, 1994. Lives in Brussels.

Arin Rasschaert



Red evil Tunnel (2021)
chalk on cardboard boxes
various dimensions

Red evil Tunnel

I wanted to simulate the feeling you get when you walk by something gruesome. The fear that builds up inside combined with quick, shaky movements. The tunnel is red to feel the neurotic state of aggression. There is a labyrinth portrayed to show the nothingness.

Biographical

1995. Studied the bachelor for painting in Ghent and the master in Brussels. She works on recycled materials with chalk or paint. Some works are a critique on the darker side of our being, the others are a glorification of nature.

Bo De Maesschalck

Fence

With my fascination for (landscape) painting in mind, I try to be aware of the frame and the idea of framing your space. I try to do this by using materials I find in my surroundings. I am fascinated by the act of wrapping things together. The grids created by this act make you feel like everything has his own specific place. It has something to do with finding structure in chaos.

Biographical BE, 1995



Fence (2021)

metal, fabric, paint, cord, stretched canvas, duct tape

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Elias Driesen



Judy Judy Judge (2021)

Judy Judy Judge

Purple and silver in the form of a cone. Ice cream. Or horns. It doesn't matter what it is. It's free for interpretation, or at least you can make it free for interpretation.

You are an interpretation.

You also are a beautiful thing. That doesn't make any sense. The sense is emerging in the cones. But in reality the figure is some kind of clone. Looking down at us, at least in my reality. But you can stay out. You can make your own thing out of it. It is all about you. So go for it. Don't make reality out of mine.

Stop putting yourself full of interpretations made by others. Make your own.

Start masturbating and fantasize about what you could be doing, don't watch porn, that's too easy and so boring and not even ethical. Let your fantasy work.

Purple is a beautiful colour.

Biographical

BE, 1997, lives and works in Brussels.

Emma van der Put



Passage

The work *Passage* (1st version) consists of a series of videos, a reflection on my walks through Brussels in the past year. The city as it was just before the pandemic, seemed to have been 'paused' and could now be contemplated in silence. I could wander through the image of the city. Stripped of its usual dynamic and social life, it seemed as if underlying structures suddenly came to the forefront. It struck me how strongly the public space was dominated by imperative commandments, implemented wishes and the urge for endless growth. The film begins in the Galerie du Roi, a 19th-century shopping arcade still present in the centre of Brussels. Here, the ideas of the city, industry and consumerism of 150 years ago mix with the latest fashion and the crisis of the moment. What does the visual language in the public space tell us about the wishes and desires of our time?

Biographical

The videos of Emma van der Put originate from looking closely at (urban) public space. In her position as an observer, she tries to maintain a balance between empathy and detachment. Even though she is physically part of the crowd, the telescopic lens of her camera is creating a distance, a private space within the public space.

Johannes Luik



Liminal (2021)
wood, carpet and readymade

Liminal

Home: The place where one lives, or how I try and un-try to delineate space.

Transition: The process or period of changing from one state to another, or how I approach, flatten, and twist my space.

Edge: The outside limit of an object, area, or surface, or my attempt to pack and unpack space.

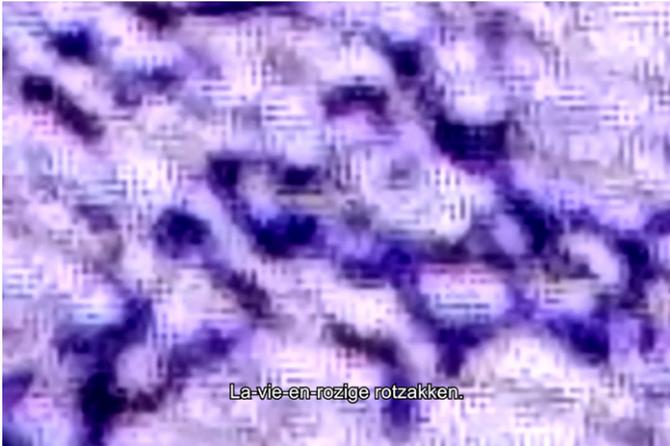
Container: An object for holding or transporting something, or my interest for the positive and negative, continuously containing, creating and recreating each other and space.

Biographical

An Estonian artist (1988) woke up in Brussels and found out that behind the wall of his bedroom the building had been demolished. An empty space was created. For almost a year, he shared a wall with the void. He had not seen the old building, nor had the new building been built. This kind of in-between state reminded him of the process of casting — creating a negative in order to create a new positive.

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Kimberly Hoskens



La vie-en-rozige rotzakken
(*La vie in rose bastards*) (2021)
Video with text

La vie-en-rozige rotzakken (*La vie in rose bastards*)

This video shows a disjunction between image, language and sound. Manipulated sounds, closeups of various textures that caught her eye because of the colour, and subtitles made up out of collected sentences with a mention of colour. Every gathered element eventually gets taken out of their original context and placed in a new narrative. The structure of the video consists of a certain layering. No element fully demands the viewer's attention throughout the video. The auditory, visual and linguistic perception of each individual is personal. Every colour is associative and each has its own story.

Biographical

Kimberly Hoskens (1993, BE) lives and works in Brussels. In 2016 she received her Bachelor in Art History and Archaeology at Vrije Universiteit Brussel. The main focus in her practice is the aspect of colour. This focus grew from a curiosity to an obsession and eventually ended up becoming a character trait.

Koen Kloosterhuis

Universe XYZ + Dimension 0 (zero)

In Universe XYZ there are three planets.

Planet X is inhabited by historical figures.

Planet Y is inhabited by animals.

Planet Z is inhabited by entities originating from religion, mythology, and folklore.

Each planet has its own internal borders.

Planet X's internal borders prohibit encounters between historical figures from different time periods.

Planet Y's internal borders prohibit encounters between animals from different natural environments.

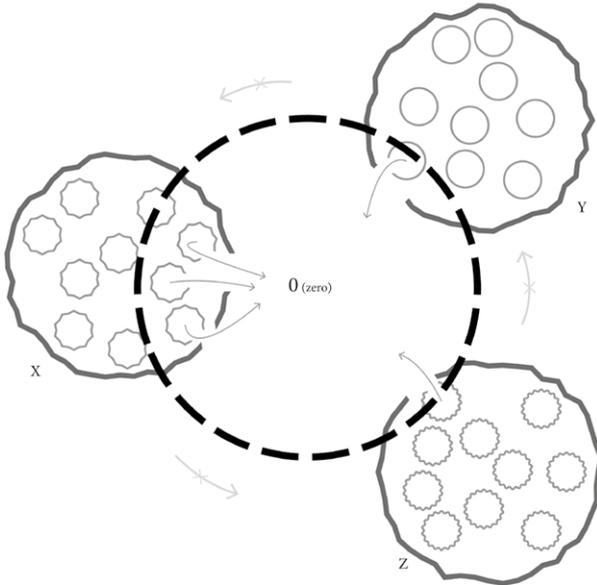
Planet Z's internal borders prohibit encounters between entities from different religions, mythologies, and folklores.

Dimension 0 is a place without borders. It exists outside of time and space, reality and fantasy. It has no size.

In the center of Dimension 0 there is a hole that opens and closes.

If the hole is open, it pulls the planets X, Y, and Z towards it. If the hole is closed it pushes them away.

When planets X, Y, and Z touch Dimension 0 their external and internal borders are momentarily nullified, allowing the different inhabitants of all three planets to flow freely into Dimension 0, resulting in very peculiar gatherings.

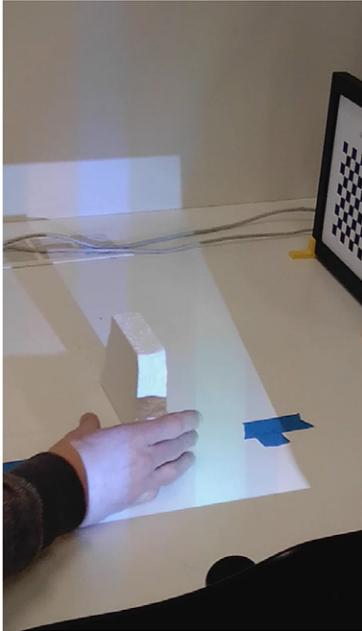


Chitchat (2021)

construction fences, garden statues, concrete form plywood, PVC tubes, buckets, chairs

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Laura De Jaeger



Current echoes (2021)
stones (original, 3D copy), video voiceover (04'12"), video (04'32")

Current echoes

Monument, walk. Walk, stone. Stone, scan.
Scan again, print. Print, film. Film, say;

Serbian architect Bojana Rankovic was invited for a verbal walk through a new landscape, derived from a process of 3D-scanning stones, gathered on walks towards former-Yugoslav monuments. Her voice roams over the pathway as personal fragments, impressions and fluctuating thoughts. *current echoes* is a process of abstraction and subtraction. The work is inspired by an urge for lightness and transformative potential in commemorating practices.

Biographical

BE, 1995

“Currently gathering, measuring, moulding
and rephrasing.”

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Lieven Lahaye



Catalog issue 18, 'A sense of where you are' (2021)
gouache, ink and toner transfer on offset print, plexiglass, wood, objects

Catalog issue 18,

'A sense of where you are'

'Catalog' is a serial publication about cataloging, written by Lieven Lahaye and designed by Ott Metusala, published intermittently since 2016. This is Catalog issue 18, 'A sense of where you are'. It is an annotated index to bits, boxes, captions, colophons, comments, disclaimers, directions, excerpts, gestures, notes, objects, paragraphs, passages, propositions, recipes, scripts, sketches, snippets and stickers related to the title of John McPhee's 1965 book, 'A sense of where you are'.

Biographical
Belgium, 1985

Liselore Vandeput



The Classroom (2020–2021)
wood, metal, overhead projector, bulletin boards, text on paper, paint

The Classroom

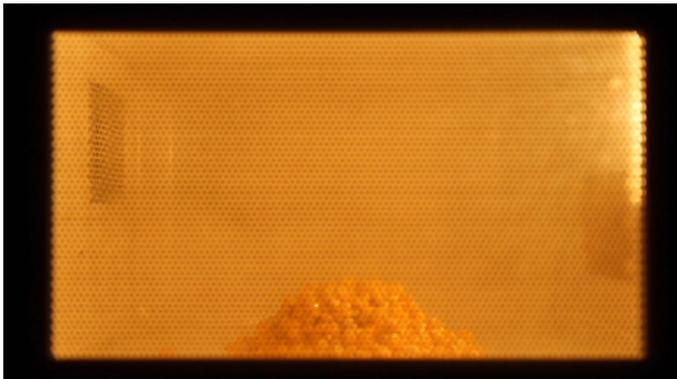
“In 2005 my primary school teacher told me that: We (the West) need to protect the state of Israel no matter the cost, because it is an island of democracy in a sea of dictators.”

The Classroom is a search, starting from that memory of 15 years ago. Trying to map, understand and show the subjective relations between power, education, media and geopolitics. The work questions intentions, information and the existence of the memory itself.

Biographical

Liselore Vandeput (°1993) is an artist and social worker based in Brussels. She works with installation and spaces, using them as tools to organise and understand social and political environments.

Maiike Haverals



When the viewer comes in (2021)
video (10'16"), wall construction, outdoor lamp, inkjet print on glass,
inkjet print on paper, audio file

When the viewer comes in

In my practice, the role of the spectator is an important aspect of the work, both the spectatorship of the viewer and my spectatorship that preceded the work. This creates a –not so visible– relationship between the two that appeals to me. 'Seeing' is a phenomenon that artists and spectators have in common. Prior to perception are the time and space in which we move, the context thus precedes the perception. In front of the work, it's up to the spectator to complete the duality of perception of the artwork –the image in reality– by adding the mental image of the work through association, disassociation, and interpretation.

Manuel Market



Masks of violence or protective masks encounter us every day, shaping our personalities and the way we live together. The violent masks can appropriate, reinforce stereotypes, discriminate and are put on against the will. The protective masks can protect our body as well as intimate feelings and at the same time refer to an external violence or can get stuck in victim roles.

I was looking for a way to find a mask of softer characteristics through painting. Masks that build up slowly layer by layer or withdraw through abstractions again into a blur. The gaze and the painting process itself became more sensible, softer and more vulnerable.

As a final element, an unfired block of clay, formed with the face, stands in the room which is filled with relaxing to soporific scent molecules. Ideally, one falls asleep from it or loses control of the facial muscles and the face itself, which produces the masks and the gazes, comes to a seeming standstill. An escape from the mask – or a possibility into a new one.

Mieke Winters

Mag 'het' ook iets meer zijn?

My sculptures owe their creation to an energetic and parallel process of (emotional) needs and design. In their creation, I am guided by volume, material and time of interaction. These sculptures can be placed together and experienced as a landscape. Equally, they can be placed solitarily in the space. Visitors are given an open invitation to approach them.

Biographical BE, 1996



Mag 'het' ook iets meer zijn? (2021)

Naomi Sussholz Cohen



Reflections on Failure (2021)
photography and video

Reflections on Failure

Failure was a subject that unknowingly became part of my work. I would find myself trying to grasp something that was ungraspable, attempting to capture a fleeting moment or turn the immaterial into something material. I became aware that what I was trying to do was a contradiction, and wanted to understand this.

Biographical

Johannesburg, 1997

Runo Pauwels



Untitled (2021)
(fragment) Lead
18.5 x 19 x 3 cm

Untitled

With my limbs, I am able to extend my body. Reaching out, in search of fresh input. Harvesting is what they do. The absorbed input is processed by my organs, transforming it into sustainable energy. This process takes stamina, yet parallel with taking, it gives the energy for maintaining my body. I have all the required properties for my survival, yet my face is absent.

Safa Benlazreg

Biographical
TN/BE, °1996



Untitled (2021)
mixed media (iron wire, plaster, paint, clay, mirror foil)
dimensions variable

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Yasmine Jai



Why do you hit me?

Piara (Love)

I remember my parents telling me I shouldn't talk about our family problems with outsiders.

In this video I explore the world of familial relationships and their struggles in a raw space filled with emotions. A household with intimacy, but also conflict and unresolved arguments. Coping with cultural differences and referring back to childhood memories, what is it I am actually looking for? Is it the approval of my parents? Or am I searching for their love?

Biographical

Born in a small farmers village called Riemst, you've probably never heard of it, and raised by the best Desi parents.

Colophon

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